

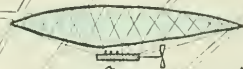
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THE GUM-SHOE GIRL

A MUSICAL TRAVESTY

BY
ROBERT NICHOLS
B. CO.



PRESENTED
BY

B

COMPANY

FIRST CORPS CADETS

POTTER HALL

FRIDAY

MARCH 12, 1909

AT 8 P.M.

DANCING

JORDAN HALL

SATURDAY

MARCH 20, 1909

AT 8.15 P.M.

Emil F. Haberstroh-
B. Co.

The Gum-Shoe Girl

A Musical Travesty

By

ROBERT NICHOLS



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Opening Chorus Act. I.

"DING - DONG"

Words and Music by
ROBERT NICHOLS.INTROD.
Allegro.

PIANO.

First system of the piano introduction. The treble staff has a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. It begins with a whole chord of B-flat major (B-flat, D-flat, F) and continues with eighth-note patterns. The bass staff has the same key signature and time signature, starting with a whole chord of B-flat major and continuing with eighth-note patterns.

Second system of the piano introduction. The treble staff continues with eighth-note patterns and chords. The bass staff continues with eighth-note patterns and chords.

Chorus.

First system of the chorus. The vocal line (treble staff) has a whole rest followed by the lyrics "Ding, Dong, ding-a-ding dong,". The piano accompaniment (bass staff) continues with eighth-note patterns and chords.

Second system of the chorus. The vocal line (treble staff) has the lyrics "Hail to the glorious midnight sun, Ding Dong ding-a-ding dong Our cel-e-bra-tions". The piano accompaniment (bass staff) continues with eighth-note patterns and chords.

Third system of the chorus. The vocal line (treble staff) has the lyrics "just be-gun. Ding Dong ding-a-ding dong Joyous now we sing our song,". The piano accompaniment (bass staff) continues with eighth-note patterns and chords.

Ding dong with our voices blending, never ending, ding a ding dong Ding dong Ding dong

ding-a-ding dong, Hail to the glorious midnight sun. Ding dong ding-a-ding dong

Our cel-e-bra-tions just be-gun, Ding dong ding-a-ding dong Joy-ous now we

sing our song, Ding dong with our voices blending, never ending ding a ding dong, Ding Dong

From the

land of tea and chrysanthemums, We came to the Arctic Pole We don't care a jot if our

tea is -n't hot, As long as we've reach'd our goal, — From the land of tea and chrys-

an - the - mums they came to the Arctic Pole, They don't care a jot if their

tea is-n't hot, As long as they've reach'd their goal; — We're dain-ty maids from

The first system of the musical score for 'Gum Shoe Girl'. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The lyrics are: 'tea is-n't hot, As long as they've reach'd their goal; — We're dain-ty maids from'.

gay Par-ee We're maids with a win-ning way — We've found a spot that we

The second system of the musical score. The vocal melody continues with the lyrics: 'gay Par-ee We're maids with a win-ning way — We've found a spot that we'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

like a lot, And here we're going to stay — They're dain-ty maids from gay Par-ee They're

The third system of the musical score. The vocal melody continues with the lyrics: 'like a lot, And here we're going to stay — They're dain-ty maids from gay Par-ee They're'. The piano accompaniment continues with a steady rhythm.

maids with a win-ning way — They've found a spot that they like a lot And

The fourth system of the musical score. The vocal melody concludes with the lyrics: 'maids with a win-ning way — They've found a spot that they like a lot And'. The piano accompaniment ends with a final chord.

here their going to stay And so are we. Ding dong ding a ding dong,

Hail to the glorious midnight sun, Ding dong ding a ding dong, Our cele-brations

just begun Ding Dong ding a ding dong, Joyous now we sing our song, Ding dong with our

voices blending, never end-ing ding a ding dong ding dong Ding Dong Bell.

ritard.

ritard.

allegro.

FOR LOVE, THO' A COTTAGE BE MY HOME.

(Aurora.)

Words and Music by
L. B. HALL.

PIANO.

A Prin - cess liv'd in a cas - tle old, Her fa - ther the King had

Chorus.

need of gold, And swore to wed her a - gainst her will! Oh

But the Prin - cess

loved— a hum - ble lad A sail - or lad on the wide blue sea, And all a -

This system contains the first line of the song. The vocal melody is in G major, starting on a half note G4, followed by a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a half note G4, a quarter note F#4, a quarter note E4, a half note D4, a quarter note C4, and a half note B3. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

lone in her tow - er high She tho't of him and long'd to be free, And

This system contains the second line of the song. The vocal melody continues with a half note B3, a quarter note A3, a quarter note G3, a half note F#3, a quarter note E3, a quarter note D3, a half note C3, a quarter note B2, a quarter note A2, a half note G2, a quarter note F#2, a quarter note E2, a half note D2, a quarter note C2, and a half note B1. The piano accompaniment continues with the same rhythmic pattern.

leave that cas - tle bleak and chill Lone-ly in her casement. High above the valley

This system contains the third line of the song. The vocal melody starts with a half note B1, a quarter note A1, a quarter note G1, a half note F#1, a quarter note E1, a quarter note D1, a half note C1, a quarter note B0, a quarter note A0, a half note G0, a quarter note F#0, a quarter note E0, a half note D0, a quarter note C0, and a half note B0. The piano accompaniment continues with the same rhythmic pattern.

Soft - ly to the night winds she sang, — For love, tho' a cot - tage be my

This system contains the fourth line of the song. The vocal melody starts with a half note B0, a quarter note A0, a quarter note G0, a half note F#0, a quarter note E0, a quarter note D0, a half note C0, a quarter note B0, a quarter note A0, a half note G0, a quarter note F#0, a quarter note E0, a half note D0, a quarter note C0, and a half note B0. The piano accompaniment continues with the same rhythmic pattern. The system ends with a double bar line.

home I'd glad - ly leave all wealth be - hind, My sail - or lad with his

clear blue eyes, Is all the world to me Come in the


dark, In thy strong arms — Bear me a - way to some dis - tant shore,

Pomp and splen-dor, a world of gold— are naught if I have not thee!

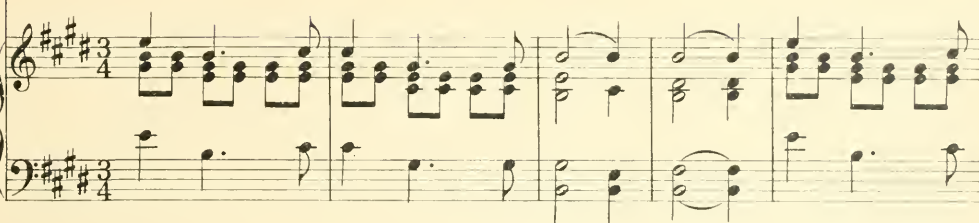
LOVELAND.

(Aurora & Eric.)

Words and Music by
ROBERT NICHOLS.

VOICE. 

1. Oft in our
2. I, too, have

PIANO. 



fan - cy, we pic - ture places sweet. Pla - ces where you dear heart, could
dreamed love of such a place as this, Hap - py for ev - er, love, in





make my joy com - plete There all is fair, love, and skies are ev - er blue,
ex - sta - sy of bliss and hearts are ev - er true,



Lifes an e - ter - ni - ty of love with you _____ Love - land, Oh

Love - land, Home of Love's shrine, — There we would wan - der through

vis - ions di - vine. — No clouds to dark - en, bright stars to shine

Love - land, Oh Love - land, oh _____ Love - land mine. (L.H.)

SET THE BANNERS ALL A-FLYING.

Chorus.

Words and Music by
ROBERT NICHOLS

VOICE.

PIANO.

INTROD.

The musical score is written for voice and piano. It begins with a key signature of two sharps (F# and C#) and a 4/4 time signature. The voice part starts with a whole rest for the first four measures of the introduction. The piano accompaniment begins with a four-measure introduction marked 'INTROD.' featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady eighth-note bass line in the left hand. The first stanza of lyrics is: 'Set the banners all a - fly - ing, Let the trum - pets blare, Long'. The second stanza is: 'live our glor - ious king we all are cry - ing, With our din we rend the air our'. The piano accompaniment continues with a similar rhythmic pattern throughout the vocal lines.

gra - cious sov'reign we sa-lute He's a cor - ker, he's a beaut, As a

dip - lo-mat of world re-noun. He's won our hearts and wears our crown, He wears the roy - al

crown Set the banners all a - fly - ing Let the trum - pets

toot. All hail the king. All hail the king. All hail the king, All

hail the king. All hail the king, All hail the king, All — hail the king, All —

hail the king, All — hail the king, All — hail the king, All

hail, All hail, All hail —

Set — the banners all a - fly - ing, Let the trum - pets blare, All

hail our glorious king. We all are fly - ing, with our din we rend the

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment consists of a right-hand melody in treble clef and a left-hand bass line in bass clef. The lyrics are written below the vocal staff.

air _____ Set the banners all a fly - ing Let the trumpets

This system contains the third and fourth staves of music. The vocal line continues with a long note on 'air' followed by the lyrics 'Set the banners all a fly - ing Let the trumpets'. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes.

toot, All — hail the king. All hail the king. All hail the king. All hail king Zeke for

This system contains the fifth and sixth staves of music. The vocal line features a triplet of eighth notes on 'toot,' followed by the repeated phrase 'All hail the king' and 'All hail king Zeke for'. The piano accompaniment features a more complex rhythmic pattern with many beamed sixteenth notes.

he's a roy - al beaut. _____

This system contains the seventh and eighth staves of music. The vocal line ends with the phrase 'he's a roy - al beaut.' followed by a long note. The piano accompaniment concludes with a final chord and a few more notes.

KING'S SONG.

Words by H. P. DOWST.

Music by ROBERT NICHOLS.

PIANO.

1. In the rul - er of this na - tion, But I don't feel much e - la - tion, And the
 2. When the weather is so frig - id, Then the price of coal is rig - id, Its the

fact is I'm not cra - zy for the job, For in
 time we buy our Le - high by the pound, And the

Par - is or in Ber - lin I would rath - er be a whirl - in And my
 coal club says "Now choke 'em when we've got a chance we'll soak 'em And they

crown sits ve - ry hea - vy on my knob Now this roy - al - ty's a bub - ble, It is
do it too, when win - ter comes a - round. But there's one trust that we "sock" it, Where the

noth - ing else but trouble Tho' I think it real - ly would be rath - er fine If some
la - dy wore the lock - et, It's the ice trust as you eas - i - ly can guess, Ice, good

pow - er phil - an - thro - pic moved my king - dom down to trop - ic, Oh a
land, we all de - spise it no one could mon - op - o - lize it, We would

throne in sun - ny Zu - lu - land for mine. For
wel - come an - y - thing to make it less. Oh the

CHORUS.

this is what's the mat-ter at the Pole The
ice is ve-ry plenty at the Pole As a-

mer-cu-ry has crawl'd in-to a hole, The
mong the bergs and gla-ci-ers we stroll, They

words we speak some times don't sound, But rat-tle froz-en to the ground And
say the rec-ord has been lost, That shoud the cold es Back-bay frost Com-

that is go-ing some up at the Pole, For
pared to that it's balm-y at the Pole Oh the

this is what's the mat-ter at the Pole The
ice is ve-ry plen-ty at the Pole As a-

mer-cu-ry has crawld in-to a hole, The
mong the bergs and gla-ci-ers we stroll, They

words we speak some times don't sound, But rat-tle froz-en to the ground And
say the rec-ord has been lost, That show'd the cold-est Back-bay frost Com-

that is go-ing some up at the pole, pole, pole.
pared to that its balm-y at the pole, pole, pole,

BALLET No.I.

Music by
ROBERT NICHOLS.

INTROD.

DANCE.

The musical score is written for piano in 2/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). It is divided into two main sections: an introduction and a dance section. The introduction consists of 8 measures, and the dance section follows. The score is arranged in two systems, each with a grand staff (treble and bass clef). The music features a mix of eighth and sixteenth notes, with some measures containing chords. The dance section begins with a repeat sign and continues with a series of measures, including some with rests and a final measure with a fermata.

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Gum Shoe Girl




This page contains six systems of musical notation for the piece 'Gum Shoe Girl'. Each system consists of a grand staff with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The notation includes various musical elements such as eighth and sixteenth notes, chords, rests, and dynamic markings like 'f' (forte) and 'p' (piano). The piece concludes with a double bar line at the end of the sixth system.


MR. HAWKSHAW.


(The Gum-Shoe Girl.)


Words by H. P. L.


Music by
ROBERT NICHOLS.

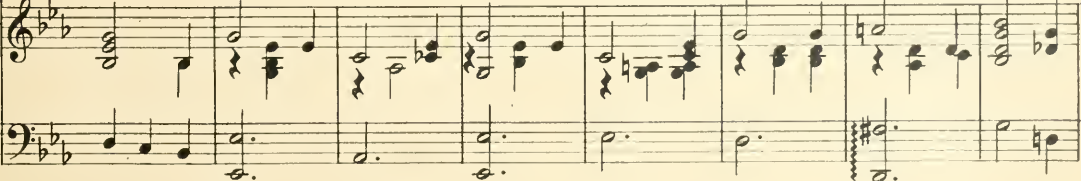
VOICE. 

PIANO. 


 Jo - an of Arc struck quite a spark some years a - go in France ____
 It makes me grieve that moth - er Eve let Adam eat the core ____




 ____ She made her mark, 'twas but a lark, To mas - quer - ade in pants.
 ____ For now the dame gets all the blame When hub - bie's feel - ing sore.



Steal - thy Steve laughs in his sleeve, His brain is in a -

whirl ——— for they know its the truth, I'm a la - dy like sleuth, The or - ig - in - al

Chorus.

Gum - Shoe Girl ——— For we know its the truth she's a la - dy like sleuth, The or -

1. ig - in - al Gum - Shoe Girl, ——— 2. ig - in - al Gum - Shoe Girl. ———

FINALE Act I.

(Principals & Chorus.)

Words and Music by
ROBERT NICHOLS.

Chorus.

VOICE.

PIANO.

We go, we go, we

go to the big show we go to see the sa - cred whale. We

know, we know, we'll have an aw-ful blow for it was nev - er known to

Crooks.

fail. You see in us, a tribe ad-ven-tur-ous We're

sim - ply out for fun, For our cunning lit - tle rev-els make us

Chorus.

ver - i - ta - ble dev - ils and we've on - ly be - gun. We

go, we go, we go to the big show we go to see the sa - cred

whale. We know, we know, we'll have an aw-ful blow for it was

nev - er known to fail. You see in us, a

tribe ad-ven-tur-ous we're sim - ply out for fun, For our

cun-ning lit-tle rev-els make us ver-i - ta-ble dev-ils and we've on - ly be - -

gun. Come let all now be happy and bright — For we go to the cas-tle to - night —

This system is in 3/4 time, key of B-flat major. It features a vocal melody with a treble clef and a piano accompaniment with treble and bass staves. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and continues with a series of eighth and quarter notes. The piano accompaniment consists of chords and single notes in the right hand and a steady eighth-note bass line in the left hand.

— We will sing and dance and our hearts en - trance, and our life will be one round of endless de -

This system continues the melody in 3/4 time. The vocal line has a half note E4, followed by quarter notes D4, C4, and B3, then a half note A3, and continues with a series of eighth and quarter notes. The piano accompaniment maintains the same harmonic and rhythmic structure as the first system.

Chorus.
light, Come let all now be happy and bright — For we go to the cas-tle to - night — We will

This system begins the chorus in 3/4 time. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and continues with a series of eighth and quarter notes. The piano accompaniment continues with chords and a steady bass line.

sing and we'll dance and our hearts en - trance, In one end - less round of de - light. — We

This system concludes the chorus in 3/4 time. The vocal line has a half note E4, followed by quarter notes D4, C4, and B3, then a half note A3, and continues with a series of eighth and quarter notes. The piano accompaniment maintains the same harmonic and rhythmic structure. The system ends with a double bar line and a 4/4 time signature change for the next system.

go. we go, we go to the big show we go to see the sa - cred

whale. We know, we know, we'll have an aw-ful blow for it was

nev - er known to fail. You see in us, a

tribe adven-tur - ous— we're sim - ply out for fun, For our

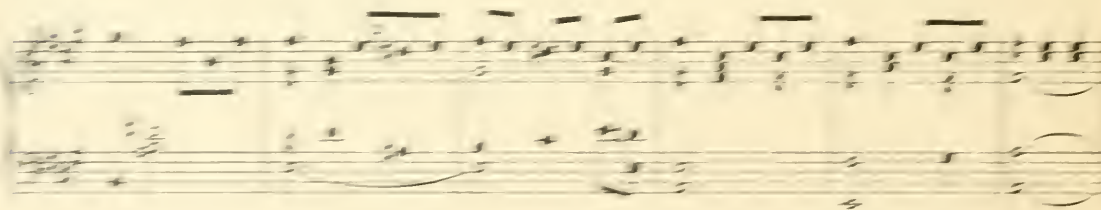
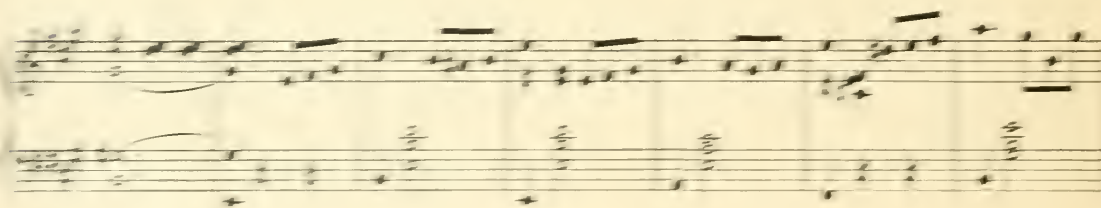
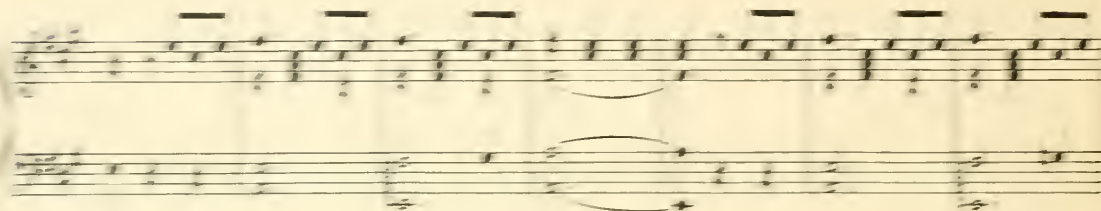
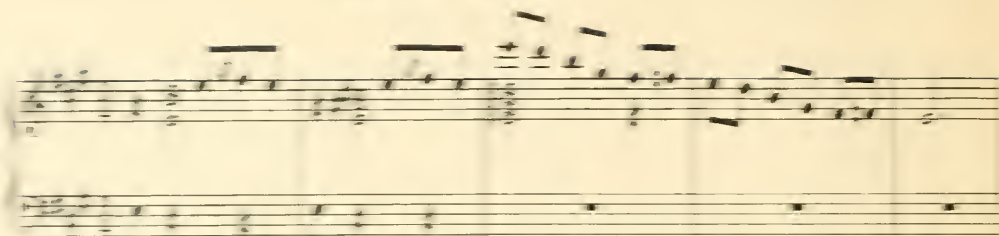
cunning lit-tle rev-els make us ver-i - ta-ble dev-ils and we've on - ly be -

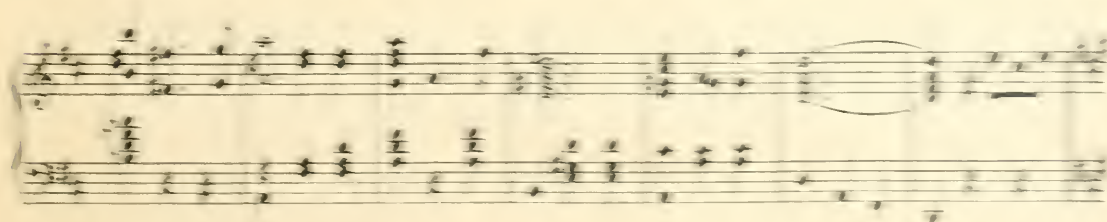
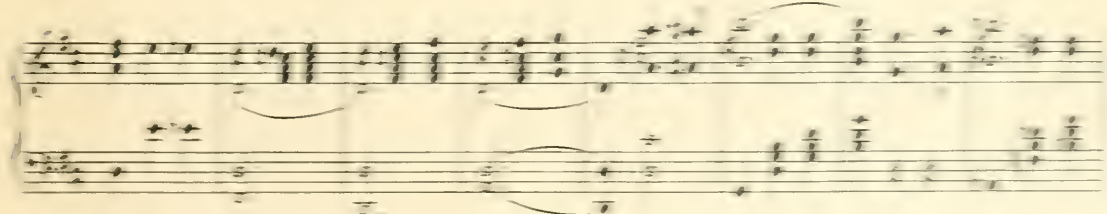
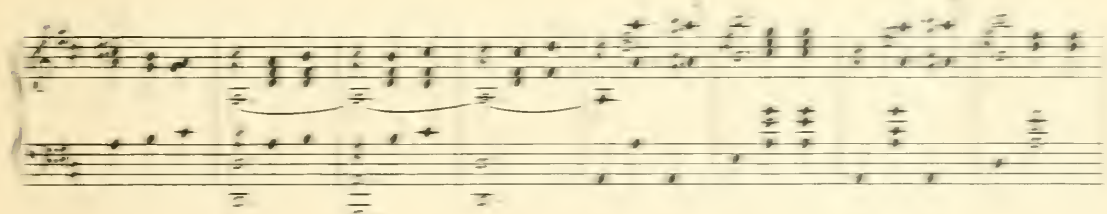
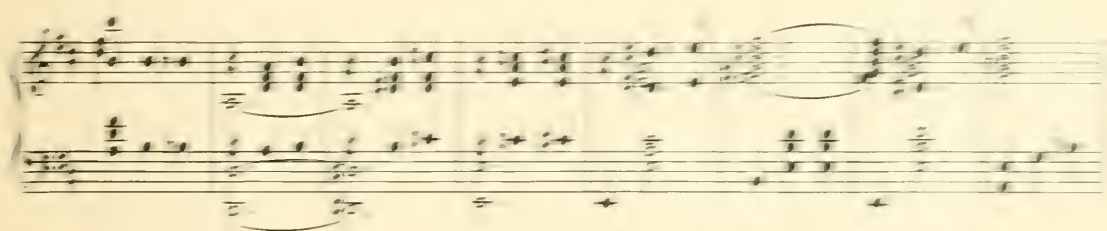
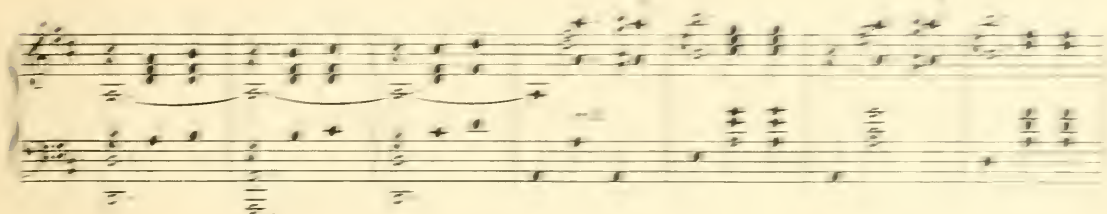
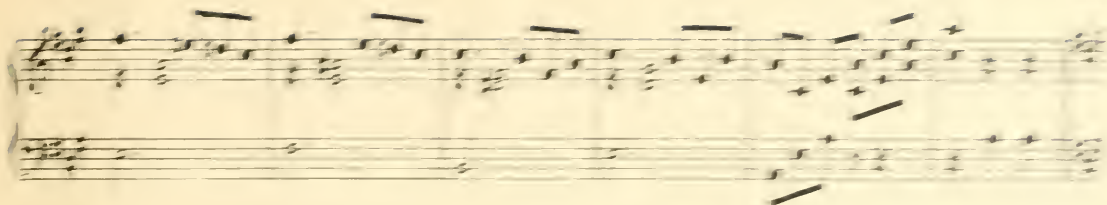
gun. We go, we go, we go to the big show we go to

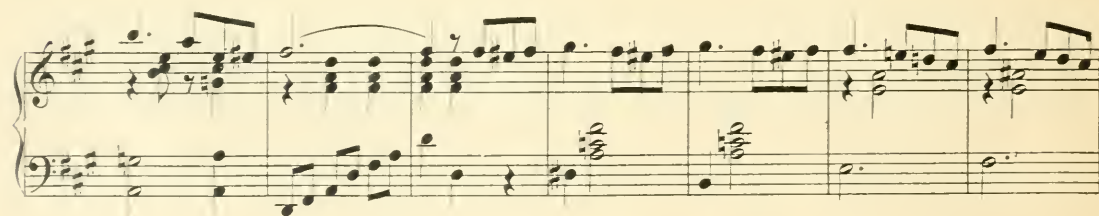
have a lit - tle fun. For our cunning lit-tle rev-els make us

ver-i - ta-ble dev-ils and we've on - ly be gun, We're out for fun.

ENTE ANTE







Opening Chorus Act II.

SOME WINE! SOME WINE!

INTROD'N.

PIANO.

The musical score is written for piano and voice. It begins with an introduction in 2/4 time, marked 'PIANO.' The key signature has one flat (B-flat). The piano accompaniment consists of chords and moving lines in both hands. The vocal line enters in the third system with the lyrics: 'Some wine, some wine, Fill up the stein And let your glasses clink, Come girls and boys and make a noise and to your monarch drink, A round to all with a'. The melody is simple and catchy, with a mix of eighth and quarter notes.

Some wine, some wine, Fill up the stein And let your glasses clink, Come

girls and boys and make a noise and to your monarch drink, A round to all with a

good high ball and make the weI-kin ring, We'll whoop er up with brimming cup. We'll

whoop er up with brimming cup and drink to the king. The

Waiting Maids,

wait - ing maids will get there with both feet, We'll dance and sing and

have our fling in a man-ner quite pet - ite and neat, You can't feaze us, or

e'en make us a - fraid, So— drink a brim- ming bum- per to the wait- ing

This system contains the first line of the song. It features a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are written below the vocal line.

Chorus.

maid. The wait - ing maids will get there with both feet, They'll dance and sing and

This system contains the beginning of the chorus. It continues with the vocal melody and piano accompaniment. The lyrics are written below the vocal line.

have their fling in a manner quite pet - ite and neat, You can't feaze them or

This system continues the chorus. The vocal melody and piano accompaniment are shown. The lyrics are written below the vocal line.

make them just one bit a - fraid, So drink a brimming bumper to the wait- ing maid, Some

This system contains the final line of the chorus. It concludes with a double bar line. The lyrics are written below the vocal line.

wine, some wine, Fill up the stein, And let your glass-es clink, Come girls and boys and

The first system of the musical score for 'Gum Shoe Girl'. It features a vocal melody in G major (one flat) and a piano accompaniment. The lyrics are: 'wine, some wine, Fill up the stein, And let your glass-es clink, Come girls and boys and'. The piano part consists of chords and moving lines in both hands.

make a noise and to your monarch drink. A round to all with a good high ball and

The second system of the musical score. The lyrics are: 'make a noise and to your monarch drink. A round to all with a good high ball and'. The musical notation continues with the vocal line and piano accompaniment.

make the wel-kin ring, We'll whoop'er up with brimming cup, we'll whoop'er up with

The third system of the musical score. The lyrics are: 'make the wel-kin ring, We'll whoop'er up with brimming cup, we'll whoop'er up with'. The piano accompaniment includes some triplet figures in the right hand.

brimming cup and drink to — the king.

The fourth system of the musical score, concluding the piece. The lyrics are: 'brimming cup and drink to — the king.' The system ends with a double bar line and a 3/4 time signature. The piano part features a final chord and some sustained notes.

Solo.

Come lad and lass fill up your glass Come let us sing a

toast to the king. Long life and health, pleasure and wealth

Chorus.

Come let us sing "Long life to the king?" Come lad and lass

fill up your glass, Come let us sing a toast to the king.

Long life and health, pleas-ure and wealth and long life.

long life. Some

wine, some wine, fill up the stein and let your glass-es clink, Come

girls and boys and make a noise and to your mon-arch drink, A

round to all with a good high ball, and make the wel kin ring, We'll

This system contains the first two staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature has one flat (B-flat), and the time signature is 2/4. The lyrics are written below the vocal line.

whoop'er up with brimming cup, we'll whoop'er up with brimming cup and

This system contains the next two staves of music. The vocal line continues in the upper staff, and the piano accompaniment continues in the lower staff. The lyrics are written below the vocal line.

drink to — the king. Drink to

This system contains the next two staves of music. The vocal line continues in the upper staff, and the piano accompaniment continues in the lower staff. The lyrics are written below the vocal line.

the king. —

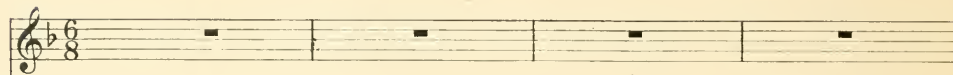
This system contains the final two staves of music on this page. The vocal line continues in the upper staff, and the piano accompaniment continues in the lower staff. The lyrics are written below the vocal line.

ISN'T IT GREAT TO BE FOOLISH.

(John Oilyboy Sr. John Oilyboy Jr. & Mrs. Astoria.)

Words and Music by
ROBERT NICHOLS.

VOICE.



PIANO.



The

things that you see on the stage of to - day, Are not what they're cracked up to

be. _____ You go to a show your good mo - ney you pay, And you

nev - er know what you will see, The blonde her - o - ine And the vil - lainous wretch Con -

tin - ual - ly fight for the child to pos - sess Well il - lus - trate now in our

CHORUS

Two pen - ny sketch en - tit - led "Fair Ger - tie the child ac - tor - ess." Oh

is - n't it great to be fool - ish, It's love - ly to be in the lime, Don't

mind a re - cep - tion that's cool - ish, Just keep on and have a good time, With

daggers and pis - tols and all sorts of things you can work up a ter - ri - ble rage, Oh

Repeat Chorus for dance.

is - n't it great to be fool - ish, It's grand to be on the stage.

LOVE ME IN THE SUMMER.

(Aurora & Eric.)

Words and Music by
ROBERT NICHOLS.

VOICE.

(Aurora.) If you are look-ing for a
(Eric.) But on the other hand if you're

PIANO.

charm-ing lit-tle wife, One that you can love and cher-ish
look-ing for a man, You'll find it quite as dif-fi-cult to

all your life, You'll find it quite a prop-o-si-tion, To em-
hit up-on a plan, where-by you may be-sure, — He's the

bark up - on loves mission, And not be wrecked up - on a mat - ri - mon - ial
best you can se - cure, And that his heart will nev - er faith - less

sea, But I have a lit - tle test for the one that you love best, That is
prove Men are fick - le they are gay, with them love lasts but a day, And with

sure to bring you your af - fin - i - ty, It will help the cause a - long, If you
some it does - n't ev - en last that long, But you're sure to pick the best, If his

put it in - to song, If she says "yes," then you both will a - gree.
heart does not - pro - test, When you sing to him this lit - tle song.

(He)
(She) Sing that song to — me, love, Love me in the Sum-mer.

In the Win-ter too, Love me in the Spring and in the Fall, And I'll make love to

you, Be it dark or light, Love cold or sun-ny clime,

Swear that you will al-ways love me all the time. 1. 2.

EGYPT LAND.

(The Gum-Shoe Girl)

Words by F.C.

Music by
ROBERT NICHOLS.

PIANO.

(till ready)

The piano introduction is in 2/4 time, key of B-flat major. It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note G4, followed by eighth notes A4-B4, and then a quarter note C5. The bass line starts with a half note F4, followed by quarter notes G4-A4, and then a half note B4. The piece ends with a repeat sign and a fermata over the final chord.

Egypt land is simp-ly grand 'Tis the on-ly land by far Trou-ble there is
Cle-o-pat-ra sat be-side the Nile, Marc Anthony sat there too, She said to him with

The first system of the song features a vocal melody line and a piano accompaniment. The vocal line is in 2/4 time, key of B-flat major. The piano accompaniment is in 2/4 time, key of B-flat major. The lyrics are: "Egypt land is simp-ly grand 'Tis the on-ly land by far Trou-ble there is Cle-o-pat-ra sat be-side the Nile, Marc Anthony sat there too, She said to him with".

just as rare As to catch a South Station car, — Mis-ter Sphinx gives ston-y winks, When
winning smile, "It is aw-ful-ly nice of you, You got these seats, at giv-ing treats, You

The second system of the song features a vocal melody line and a piano accompaniment. The vocal line is in 2/4 time, key of B-flat major. The piano accompaniment is in 2/4 time, key of B-flat major. The lyrics are: "just as rare As to catch a South Station car, — Mis-ter Sphinx gives ston-y winks, When winning smile, 'It is aw-ful-ly nice of you, You got these seats, at giv-ing treats, You".

man says he'll be true He has his fears that in fu-ture years, He will
sure-ly can't be beat, How did you know, where-e'er I go, I must

The third system of the song features a vocal melody line and a piano accompaniment. The vocal line is in 2/4 time, key of B-flat major. The piano accompaniment is in 2/4 time, key of B-flat major. The lyrics are: "man says he'll be true He has his fears that in fu-ture years, He will sure-ly can't be beat, How did you know, where-e'er I go, I must".

Chorus.

have an af-fin-i-ty or two — Egypt land, my Egypt land, Your skies are
have an Nile seat —

al-ways blue — Maid-ens fair with coal black hair, Will ev-er dance for you

Cig-a-rettes grow on the trees — Of per-fume is the breeze, You just be-lieve, I'll

nev-er leave my E - gypt land. 1. 2. E - gypt land.

DAINTY LITTLE BUNCH OF SKIRTS.

(Gum-Shoe Girl & John Oilyboy Sr.)

Words and Music by
ROBERT NICHOLS.

PIANO.

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, featuring a melody in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat). The vocal lines enter with the lyrics, with the piano accompaniment providing harmonic support. The lyrics are as follows:

(She) When Mis - ter Smith be - came en - gaged to Ar - a - bel - la Fink, The peo - ple
 (He) Why is it that a man who mea - sures ov - er sev - en feet, Will take a
 in our neighbor - hood all be - gan to think, What can he see in such a fright She
 fan - cy to a dame who is dain - ty and pet - ite, And tell me why the wom - an, Who is
 is an aw - ful mess, Her hair is red, her teeth are false and how that girl does dress, And
 ve - ry cor - ru - p - tent, Will al - ways be at - tract - ed by the lan - ky kind of Gent, The

when the par - son fell in love, with a girl from gay Pa - rée, His con - gre -
reas - on why these things are so, we nev - er could ex - plain, The where - fore

ga - tion were all shocked, As you can plain - ly see, This lit - tle
and the why, To us are not quite plain, — For the

sto - ry goes to show things you can nev - er tell, For
slim will take the stout, and the short will take the tall, If

what suits o - thers sometimes might not suit you quite so well. Some like the
you should ev - er ask me well I'd take them all.

girl who's stout, some peo-ple like the girl who's thin, — Some like — the

This system contains the first line of the song. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "girl who's stout, some peo-ple like the girl who's thin, — Some like — the".

girl who has a pout, and some like the girl who has a dim-pled chin, —

This system contains the second line of the song. It continues the vocal melody and piano accompaniment. The lyrics are: "girl who has a pout, and some like the girl who has a dim-pled chin, —".

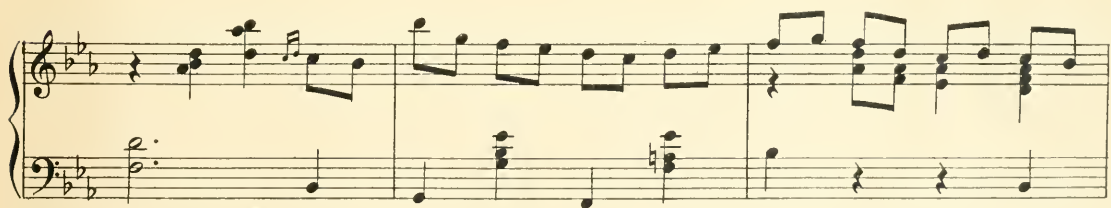
All girls — cut lots of ice, ev- en the shy ones and the flirts, —

This system contains the third line of the song. It continues the vocal melody and piano accompaniment. The lyrics are: "All girls — cut lots of ice, ev- en the shy ones and the flirts, —".

There's real - ly noth-ing quite so nice, As a dain-ty lit-tle bunch of skirts.

This system contains the fourth line of the song. It concludes the vocal melody and piano accompaniment. The lyrics are: "There's real - ly noth-ing quite so nice, As a dain-ty lit-tle bunch of skirts.".

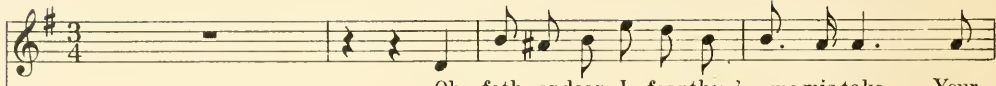
DANCE.



ENSEMBLE.

Words and Music by
ROBERT NICHOLS.

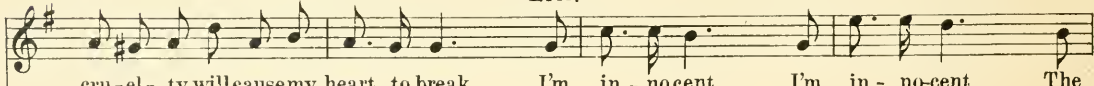
Aurora.


VOICE. 

Oh fath-er dear I fear there's some mis-take, Your

PIANO. 

Eric.

cru-el-ty will cause my heart to break. I'm in-nocent, I'm in-nocent, The



Chorus.

key I did not steal. Dear King you see us kneeling at your feet, For



accelerand.

par-don for his life we now en-treat, Oh! par-don him! Oh par-don him! Oh

par-don him, Oh par-don him, Oh par-don him we pray, For he is

King & Mrs. Astoria. Chorus.

in - no - cent No! No! No! No! to jail the wretch must go! No!

Eric & Aurora. Chorus. King & Mrs. Astoria.

No! No! No! to jail the wretch must go To jail! To jail! Yes

Eric.

yes and with-out bail Farewell be-lov - ed Fate is un-kind,

Soon'twill be prov - ed I'm gross-ly mal-igned, Our hearts for ev - er,

shall be en-twined, though I may leave thee leave the be-hind.

Chorus.

Farewell be-lov - ed, Fate is un-kind Soon'twill be prov - ed, He's

broadly.

gross-ly mal-igned, Their hearts for ev - er shall be en-twined,

ritard.

Farewell be-lov - ed, be - lov - ed fare - well.

Words and Music by
ROBERT NICHOLS.

PIANO.

We thank you for your kind at - ten - tion, The fact no
 doubt is dear We've come and so we're here.
 (be - cause we're here.)





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